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of the sculptors, and other books bearing on the subject, can be readily obtained from any bookseller and at any library.

In selecting subjects for rudimentary study, do not aspire too high. Ambition may nerve you to undertake a copy of the Antinous, but you will surely fail, and your failure will dishearten you. Make haste slowly at the start, and you will train into good condition for the race insensibly to yourself. Begin by modelling an eye, an ear, a nose and a mouth; and having mastered these, and learned to treat them with skill and precision, you will find the making of the head, of which they are parts, a task you are quite capable of assailing. But begin by modelling the entire head, and you will discover your weakness in the details which are so essential to its perfection. Remember, you can do nothing that approaches perfection till your eye is trained. You must learn to see correctly before you can copy correctly, and the eye has to be trained to the A B C of art, just as it must be accustomed to any other alphabet.

My suggestions as regards the details of the face hold good in relation to all the details of the body. The foot and hand must be learned before the leg and arm. The torso, or trunk, is a study in itself. Large, broad and simple originals will ground you in the most effective fashion for your future work. Do not admit that there is such a word as fail, for there is not. You can only fail when you choose to. If you are patient, and willing to correct your mistakes, you must succeed in the end.

In Chapter IV. I suggested some originals which I consider of particular service to the beginner as copies. But there are others which also can be used with profit. The entire head of David, by Michael Angelo, is of colossal size, measuring four feet and a half, and costs \$35; but the eye, nose and mouth can be purchased for 50 cents each, and these afford capital elementary studies. A good block head, for the study of planes, can be had for \$2.50 and hands and feet of the same order for \$1 each. Hands and arms and legs and feet can be had from \$1 up to \$2.50; good torsos, at from \$1.50 to \$10, and masks range in price from the noble colossal Jupiter, at \$5, down to excellent ones, of smaller size, at \$1 each. When you have sufficiently advanced in the study of detail to essay more pretentious work, you will find a wide range of subjects to select from. If you cannot obtain what you wish from your material man, write to Castelvetchi in Grand Street, for a catalogue. His stock includes the entire range of classical and modern casts of academic utility, animal as well as human—and his catalogue will prove a sufficient guide for you.

As it was not my intention at the commencement of these articles to act as anything but a counsellor to the beginner in an art of which only experience can be a complete teacher, I will not protract my hints to the length of an abstract lecture on the subject. If what I have already said has been of the service I desired to the readers of *The Art Amateur*, my time has been profitably as well as pleasantly spent. I can only again impress on you, as my most useful farewell, the necessity of doing everything as well as you can. Careless and superficial works are mere trifling with your talent. The only way in which you can honor art and do justice to yourself, is to give it your whole mind. Do that, and hand and eye will not go astray.

J. S. HARTLEY.

Art Hints and Notes.

THE best gum mastic, dissolved in turpentine, makes a picture varnish equal to any that can be bought. You can prepare it in a bottle, and for a dollar provide a supply that will last a year. Get the best mastic. There are two qualities, and the poorer is as worthless as the other is excellent.

THE difference between a study and a sketch is, that one is intended as a guide to what one has seen and the other as a reminder of it. Both have their uses, and they are equally valuable to one who knows how to apply them.

IT is well to keep small sketches and drawings in a scrap album, which should be made of well calendered, heavy white paper. They should be smoothly pasted in, with a liberal allowance of margin. Many European artists preserve their odds and ends in this way, and

the books make delightfully interesting collections. There is always a mysterious tendency on the part of little sketches to lose themselves out of portfolios.

WATER-COLOR drawings made with moist colors should be framed as quickly as possible, or, at any rate, carefully kept away from dust. The glycerine used to keep the pigments moist in the pans and tubes renders them sticky and slow to dry on paper, and dust adheres to them and dims them.

A LITTLE sketch-book does not take up much room in the pocket, and a pencil is easily kept sharpened. They should be your companions whenever you go abroad, for one cannot tell what useful or interesting memorandum they may enable him to jot down.

TURKISH rugs in the quieter patterns hung around a studio wall make an admirable background for pictures. Like old tapestry, they afford a rich and harmonious surface, which is in sympathy with any brighter or fresher object which may be brought in contrast with it.

IN looking at any work of art, try to concentrate your whole attention on it. It is only by doing this that you will be able to understand it. You cannot read two books at a time. No more can you look simultaneously at two pictures.

To improvise a bath for etching small plates, take a baking pan—an old one whose bottom is sound will do—scour it well inside and out, and give it an interior coating of Burgundy pitch. It will serve for all the purposes of etching as well as the most expensive bath that can be bought.

AN excellent needle for etching can be made of a rat-tail file ground to a point. The steel is perfectly tempered, and holds a point longer than most of the specially manufactured needles. The rough surface of the file affords the grip necessary for the production of a clean line, which can only come from a hand with a firm grasp on the needle.

MELLOW and harmonious imitations of old tapestry are made by painting with colors thinned with turpentine on common sackcloth. The effect of old Gobelin has been copied with wonderful exactness by some artists who have chosen this method of decorating their studios.

ORNAMENTAL drawing is a most useful exercise. By acquiring a sympathy for and a skill in the production of grace in line and balance of forms, one learns a lesson valuable in any line of art he may practice. In drawing ornaments, the cast should be used in preference to a printed design. It is a better practice, and forces the student to develop an original style instead of copying that of some one else.

GOOD photographs of good pictures should have a place in every amateur's portfolios, but a colored photograph should not be tolerated. The coloring destroys its value as a black and white memorandum of the original, without making a painting of it.

ONE can give bronze the green stain of verdigris by covering the spots to be discolored with ground horseradish saturated with vinegar, and keeping the horseradish wet until the stain has become fixed. This will require some days; for though the discoloration will show after a few hours, it will be superficial, and vanish by wiping. Three or four days will, however, turn your bronze into an antique, so far as the mockery of age can make it old.

STUDIES from still life are never wasted. A useful study for the student in oils is a composition made up of half a dozen different kinds of stuffs arranged so as to bring the textures into contrast. Another is a group of bottles, of different tints of glass. Porcelain objects furnish, in the same way, valuable studies of surface values. No harsh contrasts must be permitted. The value of the experiment is in the success with which you analyze and reproduce the more delicate differences of color, lustre and surface texture.

ARTISTS' eccentricities have led to strange experiments. Some of Washington Allston's pictures, for

instance, were painted with colors ground in milk, then varnished with copal and retouched in oil colors. This may account for the shocking condition in which most of Allston's pictures are to-day.

DRAW with the pen as often as you can.

DO not be ashamed to show anything you have done your best on. It is sure to have something in it worth looking at if you have anything in you at all.

NATURE is the foundation of all art. All forms, no matter how bizarre, owe their origin to her. The geometrical designs of the Turks even have their prototypes in the configurations of geological specimens. The more you study nature, therefore, the more competent will you become to do what others have done—adapt her and vary her suggestions to the production of original designs. The best school, the best instruction, is that of Nature herself. All other teaching should be regarded as of a preliminary character, simply calculated to show you how to teach yourself.

IN a recent lecture to the Gotham art students, Mr. E. H. Blashfield said: "People have told you, doubtless, that art is a luxury, a thing that one must be educated up to, a thing to be paid for and enjoyed solely by the rich man. The great railroad man, the banker and the merchant, not the men who make their wealth, are held to be the beneficiaries by art. In its more elaborate form art is indeed a luxury, because to produce it a man must take a long time for training, and then another long time for the execution of the actual work, and consequently he must be well paid for it. But in a much broader sense art is not a luxury at all, but a necessity; much more than that, art is one of the very first instincts of man. Ages before history began, men who could scarcely express the simplest ideas in words carved rude pictures of their savage life upon their primitive weapons and ornaments. Our art is only the development of that which began in the age of stone—what education has made out of the instinct of our brutal progenitors. Art which comes from the people, belongs to the people, and is a luxury only in the sense that it can be done without, and man continue to exist. But it is an influence which illuminates and beautifies our lives and renders them better worth living, and, as such, is as essential to us as the books which feed our minds and which no one dreams of regarding as luxuries."

THE best study of the value of white as a color that I know of, is a field or a street covered with snow. Rousseau used to say, that a man who could paint snow could paint anything in nature, and any one who has tried it will probably conclude that Rousseau was right.

ANY reader of *The Art Amateur* to whom the visit is possible should obtain admission to the Historical Society's art collection in its library building at the corner of Second Avenue and Tenth Street. The collection is little known to the public, but it is the finest in this country in Egyptian antiquities, and many of the paintings of the old masters there are extremely interesting. It contains also representative works of the early American school of painting, and some admirable statuary. To visit the galleries of the society, it is said to be necessary to obtain a card from a member, though really the librarian is permitted to exercise his judgment as to the admission of those seriously interested in the collection.

YELLOW beeswax dissolved in turpentine is one of the best of the several compounds for ivoryizing a plaster cast. It produces a soft tone, and communicates a smoothness to the surface without making it objectionably glossy. A cast treated with it will in a short time obtain a color scarcely distinguishable from that of real ivory.

THE best decorative combinations and forms are suggested by nature. There are more pictures in a saucer full of cut flowers than in a whole book of prints.

STARCH paste, spread over the dirtiest plaster cast with a soft brush, will make it fresh and white as new. The starch drying and scaling off, brings all the impurities with it. I have tested this method, and can vouch for it. I know of no other way of cleaning casts without danger of rubbing or otherwise injuring them.

ARTIST.